

Haddonfield Hollow

by Radley

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Summary: 22 years after the first slayings, psychopath Michael Myers returns to Haddonfield (Follows Halloween 1 and 2)

Haddonfield Hollow

HADDONFIELD HOLLOW

>
THIS SCRIPT FOLLOWS THE EVENTS OF HALLOWEEN 1 AND 2, BUT IGNORES THE OTHER SEQUELS

>
We fade in to see the bright skyline of Chicago below a full moon. A passenger train speeds by as police sirens sound off in the distance.

>

>
A bright computer screen sits in the center of a dimly lit office on the sixteenth floor of the Chicago Sun-Times building.

>LINDSEY WALLACE, who appears to be the last person there, sits in front of her computer typing on her keyboard feverishly. She stops and checks her watch. It reads 9:40.

>LINDSEY
Ah, shit. I'm late.

>
She stands up and grabs her coat, putting it on. Subtle footsteps echo throughout the office. Lindsey looks up, unable to tell where they are coming from.

>
LINDSEY

>Is somebody there?

>There's no answer, but Lindsey can sense that she's not alone. She looks around nervously.

>LINDSEY
(impatiently)

>Hello?

>Nobody answers. Lindsey sighs and grabs her bag off the cluttered desk. She shuts down her computer, leaving her in total darkness. Lindsey sees the elevator at the far end of the office, past rows of cubicles, desks, and filing cabinets.

>She slowly makes her way through the long room. Lindsey gasps as a container of supplies crashes to the floor in front of her. Her purse must have knocked them over. She kneels down and starts to pick up the pens and pencils. She notices a pair of scissors laying a few

feet away, just out of her grasp. She slowly reaches for them and then quickly snatches them, placing them in the container.

>Lindsey stands up and sets the container of supplies back on the desk. A figure steps out from a cubicle behind her. His features are hidden in the shadows. Lindsey doesn't notice and continues walking hurriedly toward the elevator. She reaches it and presses the button to go down. Lindsey waits anxiously as the numbers above the shiny metal doors move up. Second floor, third, fourth...

>The unknown figure's POV begins moving toward Lindsey, who is oblivious to him.

>At the elevator, the sixth floor light flashes, then the seventh...

>The POV moves in closer to the unsuspecting young woman.

>Lindsey starts humming as she waits. Tenth, eleventh, twelfth story...

>The POV is just feet away, nearly in touching range.

>The numbers flash up with an intensifying yellow glow at the fourteenth floor.

>The POV is directly behind Lindsey as a bell rings and the sixteenth floor icon light up.

>The doors slide open and Lindsey begins to step into the safety of the elevator. She almost screams as a figure steps into the elevator with her. It's just her boyfriend, JOE O'BRIEN.

>LINDSEY
Jesus...You scared the hell out of me.

>
JOE

>Sorry. But I thought we had a date.

>Lindsey presses the button for the lobby and the doors close, shutting them off from the ominous dark office.

>LINDSEY
I know, I know. I got caught up in an article I'm writing.

>
Joe glances over at her suspiciously.

>
LINDSEY

>(catching his stare)
What?

>
JOE

>You were looking up that Halloween stuff.

>LINDSEY
Halloween stuff?

>
JOE

>The guy tracking down his sister...all that boring slasher shit...

>LINDSEY
(defensively)

>It's not boring. It's interesting...or it WAS. I dropped the story a while back.

>JOE
No you didn't. I saw it on that bulletin board in the office. It was right next to your name.

>
LINDSEY

>(irritated)
What are you doing reading my assignments? You don't even work here.

>
JOE

>I'm interested in your work.

>LINDSEY
Well, in that case, I can tell you all about it tonight if you want.

>
JOE

>The Halloween thing?

>Lindsey nods. The elevator car is nearing the ground floor.

>JOE
I was thinking more along the lines of sitting by a warm

fire, sipping wine, kissing on the bearskin rug-

>
LINDSEY

>You don't have a bearskin rug.

>JOE
We can pretend I have one.

>
LINDSEY

>Do you ever stop thinking about sex?

>JOE
No, it's my nature. It's a proven fact that men think about sex every five seconds.

>

>
The elevator doors open, casting light on the floor of the deserted lobby. Lindsey and Joe step out and make their way toward the front glass doors leading to the street. Lindsey waves to the fat security guard as they walk past his desk.

>
JOE

>Did you know it's Halloween tomorrow? Maybe we should carve a pumpkin.

>Lindsey shrugs as Joe pushes the door open for her and they walk outside, met with a cool breeze.

>LINDSEY
I don't give much notice to the holidays anymore.

>
JOE

>And why's that?

>LINDSEY
I don't know. I just get so depressed around the holiday season because I don't have anybody to spend it with-

>
JOE

>You have me.

>***

>Rain beats against the windows of a small dark hospital room. Different fluids drip from clear bags through tubes to the occupant of the bed. Green lines move up and down steadily on a monitor like jagged cliffs.

>The patient's POV slowly fades from black to see the room around him. The clock ticks on the wall, reading 10: 23. The POV moves to the door, which is closed. The light from the hallway shines through the tiny crack beneath it.

>***

>IRENE GRANT and NATHAN HARVEY, two young attendants at the Greene Sanitarium, sit at a desk, tired with boredom. Irene's feet are propped up on the desk as she reads a magazine and eats a candy bar. Nathan scribbles down on a piece of paper with a frustrated expression crossing his face. He crumples it up and throws it in the garbage, starting over.

>IRENE
(not looking up from her magazine)

>Give it up, Nate. You can't write poetry.

>He ignores her.

>IRENE
And I doubt your girlfriend will even appreciate it.

>
NATHAN

>Sarah's a sucker for romantic poetry. It's just so hard to write...

>Irene tosses her magazine on the cluttered desk and turns to face Nathan.

>IRENE
Read me what you have so far.

>
NATHAN

>(reading from the paper)
Roses are red. Violets are blue. Your ass is nice, and your personality is too.

>
He looks up for Irene's incites.

>
NATHAN

>How was it?

>IRENE
Well...it could use a little work...maybe if you didn't use

the third line?

>
Nathan sighs and lets the paper fall from his hand. A small red light on a panel begins to flash on and off. Nathan reads the number next to it and frowns.

>
NATHAN

>330's silent security alarm just went off.

>IRENE
330? I thought that guy was in a coma.

>
NATHAN

>It could be one of the other patients wandering around. I'll check it out.

>Irene watches him swing through the double doors and disappear. She returns to her reading.

>***

>Nathan whistles a tune as he strolls down the hallway to Room 330. He stops in his tracks, seeing that the door is partially open. He cautiously reaches for the doorknob. The radio at his side suddenly begins beeping loudly. Nathan grabs it and puts it up to his mouth.

>NATHAN
(aggravated)

>What?!

>Irene's voice comes back through the radio, vague from the static.

>IRENE
(catching the tone in his voice)

>Bad timing?

>NATHAN
Yeah.

>
IRENE

>Sorry. I just wanted to know if everything was okay.

>NATHAN
(still irritated)

>Everything's fine. I'm checking the room now.

>He pushes the door open and peers in the dark room. A human shape appears behind him, cutting off the light from the hallway. Nathan spins around and a syringe is plunged deep into his chest. The radio seems to drop from his grasp in slow motion, colliding with the floor. Irene's voice comes from it as the figure drags Nathan's body across the cold tile floor.

>IRENE
Nate? You there?

>

>
Irene talks into the radio with growing anxiety.

>
IRENE

>Nate? Hello?

>She glances up at the double doors and sees the lights in the hallway suddenly shut off.

>IRENE
(into the radio)

>Hello? Calling Nathan Harvey.

>Irene stands up and strides through the double doors. The hallway is completely empty. Irene finds the door to Room 330. She places her sweaty palm over the doorknob and turns it slowly. The door creaks open.

>Irene scans the room. A white sheet hanging down from the ceiling that serves as a dressing area is swaying in the wind from the open window.

>IRENE
Nate? You better not be fucking around...

>
He doesn't answer. Irene looks at the occupant of the bed. His face is covered by the sheet. Irene gradually walks across the floor to the bed. She reaches for the sheet and pulls it away swiftly.

>
Irene screams. Nathan is lying wide-eyed on the bed, his face contorted and foaming at the mouth. A syringe is jutting from his chest.

>
 Irene begins to feel nauseous. She stumbles to the window for air and sees somebody dressed in white making his way across the green yard, away from the hospital. Irene rushes to the door and reads the patient's name. Michael A. Myers.

>

>
Lindsey pours red wine into a tall clear glass and hands it to Joe. We pan out to see them sitting in front of a radiant roaring fire. Lindsey takes a sip of her wine.

>
LINDSEY

>Where was I in the story?

>JOE
Doesn't matter. I've heard enough.

>
He sets his glass down and moves closer to his girlfriend on the couch. He tries to kiss her, but Lindsey pulls away.

>
LINDSEY

>Oh, yeah. Now I remember. After the explosion at the hospital, Michael was taken to some sanitarium where he has been a vegetable for the last twenty-two years.

>JOE
Well what ever happened to the doctor? And the sister?

>
LINDSEY

>Loomis died in the explosion...and the sister Laurie is living in Denver.

>JOE
So when is your story gonna be published?

>
Lindsey sighs.

>
LINDSEY

>I was hoping I could get it done for Halloween, but Mr. Jackson said that it would just be another rehash of the story. He wants to wait until we have something new and fresh to go on.

>JOE
Like Myers coming out of his coma and going after his sister?

>
LINDSEY

>Right...Except I'm not sure it's ethical. We shouldn't be hoping for another massacre just to further my career. I'm trying to get Jackson to let me do the story as is, but he's not going for it...

>***

>An old black and white vampire horror movie plays on TV screen.

RACHEL WALKER and her boyfriend TOM CASEY sit closely together on the couch eating popcorn.

>RACHEL
(bored)

>Do we have to watch this? It's so boring...

>TOM
It's a classic, honey. Just watch.

>
Rachel sighs and sits back, chomping on the stale popcorn.

>
Both of them look up, hearing a cry erupt from Rachel's brother's room. Rachel sets the popcorn bowl on the coffee table in front of them and stands.

>
RACHEL

>That's JAKE. He has nightmares sometimes. I'll be back in a minute.

>Tom doesn't move his eyes from the TV screen.

>TOM
Hurry up. The best part is coming up.

>
Rachel walks down a dim hallway into her young brother's bedroom. A flash of lightening brightens the room for a split second and Rachel sees Jake awake in bed. He is peeking out from under the covers with frightened eyes.

>
RACHEL

>Hey, what's wrong?

>She sits on the side of his bed

>JAKE
There was a man at my window.

>
Rachel glances up at the window in front of his bed. There's nobody there.

>
RACHEL

>You were just having nightmares again.

>***

>In the den, Tom's eyes are glued to the TV as he stuffs his mouth with the popcorn. The Shape steps in front of the window behind him, half-covered in shadows. Raindrops are rolling down his beaten white mask and soaking his clothes as he watches Tom through two black eyeholes.

>***

>JAKE
I wasn't dreaming. I saw him right there.

>
Rachel stands up and walks to the window. She lets the blinds fall over the glass.

>
RACHEL

>Go to sleep, okay?

>She walks toward the door.

>JAKE
But Rachel-

>
His sister closes the heavy door behind her, leaving him in the darkness. Jake sinks under the sheets in fear.

>

>
Rachel reenters the den and sits down next to Tom. He is staring straight ahead like a zombie, looking lifeless.

>
RACHEL

>(groaning)
Come on, Tom. This movie sucks.

>
He doesn't answer her.

>
RACHEL

>Tom?

>She nudges him and his body falls forward, revealing one of the butcher's knives from the kitchen in his back. Blood from the fatal wound is seeping through his shirt. Rachel touches the blood with her fingertips and screams, backing away from the couch. She stops as she backs into somebody. Rachel slowly turns around, dreading what she will see. Her petrified eyes meet with The Shape's. He quickly grabs her skull and jerks it to one side, breaking her neck instantly. He drops her body on the floor and leaves the house with Tom's car keys in his hand.

>The door to Jake's bedroom opens moments later and Jake walks out. He sees his sister lying on the floor.

>JAKE
Rachel?

>
He shields his eyes as headlights of Tom's car shines through the windows. Jake listens to the sound of the car speeding away down the dirt road.

>

>
We pan down a residential street in the sleepy town of Haddonfield. A woman slices into a pumpkin with a large knife as kids run around screaming with their Halloween costumes on.

>
We come to a tall black iron gate. The stone sign to the right of it reads: THE HOLLOW. It appears to be a relatively new high-class development of homes. A vast forest surrounds it on three sides.

>

>
The Stokely house, a large brick mansion set on the outer edge of The Hollow, stands tall in the early morning sun. A round orange pumpkin sitting on the porch is suddenly smashed by a large black boot. We pan up to see the face of WILL HOLMES, a teenage male. He looks down at what he did.

>
WILL

>Oh, shit...

>He rings the doorbell, shaking the pumpkin remains off his foot. The

front door opens with LAURA STOKELY standing there, her book bag slung over her shoulder. She smiles at her boyfriend.

>WILL
Hey...

>
He continues to wipe the smashed pumpkin off his shoes.

>
WILL

>Um...I kinda stepped on it...

>Laura follows his stare to the ground, where liquid is oozing out on the steps.

>LAURA
Don't worry about that. It was rotting anyway.

>
She turns and waves to her father, DAVID STOKELY, inside the house.

>
LAURA

>Bye, Dad.

>He waves back as he reads the newspaper. Laura shuts the door behind her and follows Will to his car.

>WILL
Happy Brithday.

>
LAURA

>Thanks.

>WILL
(looking around the wealthy neighborhood)

>I still can't get over the fact that your dad owns half this thing.

>The couple gets in the car. Laura tosses her bag in the backseat.

>LAURA
What? The Hollow?

>
Will nods as he back out of the steep driveway and into the road.

>
LAURA

>Well he grew up in Haddonfield and when he came back he was really disappointed with how much the town deteriorated in a few short years. So he decides to restore it, I guess...by proposing The Hollow to his boss. He went for it and the rest is history.

>As Will drives down the road, another car takes his place. The driver is unseen. His POV stares up at the mansion. The name STOKELY is engraved in the brick. It starts to turn hazy and then changes to Strode. The shadowy driver follows Will and Laura down the hill to the front gate.

>***

>Lindsey sits at the kitchen table of Joe's apartment in a robe. She turns a page of the newspaper and takes a drink of her coffee. Joe appears from a backroom dressed for work in a suit. He kisses Lindsey on the cheek.

>JOE
You're up early...considering what we did last night.

>
LINDSEY

>(playfully)
But I was asleep for half of it.

>
Joe chuckles, pouring himself a cup of coffee.

>
JOE

>Ouch. That hurts.

>He turns on the TV and sits across from Lindsey at the table.

>JOE
So do you have any articles in there?

>
LINDSEY

>No. Jackson is such a dick. He tells me my story will be in it and then he never prints it. I wish he had the balls to be forward and tell me that he doesn't like my material.

>JOE
Maybe this Halloween story you're writing will get you noticed.

>
Lindsey throws the newspaper aside and redirects her attention

to the TV. A reporter is standing in front of a white country house.

>
REPORTER

>Many people, including police and the medical community, are baffled at the incidents that occurred late last night. Michael Audrey Myers, who most remember as the killer responsible for the Halloween massacre of 1978, came out of his coma and proceeded to murder one of the attendants at the Greene Sanitarium facility. He then went on to murder two teenagers at this address, which was reported by the girl's younger brother after he found her dead. Doctor say that it is highly unlikely for a person that has just come out of a coma to recover so quickly, which is exactly what Myers did...

>JOE
Can you believe it? We were just talking about this shit happening last night.

>
Lindsey is in a daze, staring at the TV.

>
LINDSEY

>What? Oh...yeah...strange...

>JOE
Well what are you waiting for? You've gotta get in to the office and finish your story before somebody else takes it.

>
LINDSEY

>I've got a better idea.

>She stands and disappears in the bedroom.

>JOE
(calling after her)

>And what's that?

>Lindsey's muffled voice comes from the room.

>LINDSEY
I'm going to Haddonfield. I'm almost positive that's where he's headed. The story isn't over yet.

>
She reenters the kitchen, pulling her shirt over her head.

>
JOE

>You can't go to Haddonfield. It could be dangerous-

>LINDSEY
I'll be fine. Don't worry about me.

>
Lindsey walks hastily to the bathroom. Joe follows.

>
JOE

>This is insane. You have work-

>LINDSEY
This IS my work. My boss won't after I explain it all to him.

>
Joe takes her by the shoulders.

>
JOE

>You're willing to walk right into the bear's cage?

>LINDSEY
Yeah.

>
JOE

>You've never gone this far with other stories...

>LINDSEY
Because this is the one that will get me noticed. I can feel it.

>

>
Laura sits in her literature class. She tunes out her teacher's monotonous voice as she attempts to have a discussion with the students about The Odyssey.

>
MRS. FORD

>Now what do you think helped Odysseus through his journeys the most?

>Laura turns her head and looks out the nearby window. Her eyes slowly widen as they fix on something. A man wearing a white mask is standing across the street by a car. Will's car.

>MRS. FORD
(sounding far away)
>Anyone?

>The man is staring directly at Laura and she stares back.

>MRS. FORD
Laura.
>
Laura snaps back into the class.
>
LAURA
>Um...yeah?

>MRS. FORD
Could you provide us with an answer?
>
LAURA
>Well...um...I think it was really Penelope's profound love for him that propelled him back to Ithaca, not just the gods. She believed that he would return one day...to save her from choosing a suitor to replace him...and he did.

>Mrs. Ford smiles at her thoughtfully.

>MRS. FORD
Very good, Laura.
>
Laura quickly turns and looks out the window again. The man is gone. She rotates her head in the other direction where Will is sitting and smiles at him. The bell rings and the students flood out into the hallway. Will makes his way toward Laura's desk as she gathers her books.
>
WILL
>Hi. I've got some bad news.

>They walk toward the exit.

>LAURA
You can't take me out to dinner?
>
WILL
>Right. I'm really sorry. I've gotta show the new girl at work around.

>LAURA
Does she go here?
>
WILL
>I think so. Her name's Meredith Cage.

>LAURA
Oh, yeah. I met her at a party once...
>
Will looks into her eyes.
>
WILL
>I'm really sorry. I'll take you out next weekend, okay?

>LAURA
You better.
>
WILL
>(smiling)
I'll talk to you later.
>
Laura waves to him as he lost in the sea of students. ANDREA MASON, her best friend, runs up beside her.
>
ANDREA
>Hey, Laura. How do you think you did on Hanson's exam?

>LAURA
Probably a C.
>
ANDREA
>Ah fuck.

>LAURA
What's wrong?
>
ANDREA
>I used your notes on them.

>LAURA
I don't remember giving them to you.
>
ANDREA
>That's because I stole them when you weren't looking. Thanks.

>She hands Laura her notebook.

>LAURA
He didn't let you use them on the test, did he?

>
Andrea laughs.
>
ANDREA
>Mr. Hanson is legally blind. He couldn't catch me cheating if I was

sitting the first fucking row.

>Andrea's boyfriend, RYAN SHRECK, walks alongside her. He wraps his arm around her shoulder.

>ANDREA
(to Ryan)

>Hey, do you work tonight?

>RYAN
Yeah...unfortunately...

>
ANDREA

>Maybe I'll drop by since I've got nothing better to do. So Will's taking you out to dinner, Laura?

>LAURA
(disappointed)

>Not anymore. Can you give me a ride home?

>ANDREA
Sure.

>

>
Andrea and Laura make their way to Andrea's car in Haddonfield High School's parking lot.

>
ANDREA

>So why can't Will take you out?

>LAURA
He's got to show a new girl around at work.

>
ANDREA

>Who?

>LAURA
Meredith Cage.

>
ANDREA

>I didn't know she worked on cars.

>LAURA
Me neither.

>
Andrea unlocks the car doors and they both get in. She pulls out of the virtually empty lot and the same mysterious car from that morning follows them.

>
LAURA

>So did you hear about those murders?

>ANDREA
In Haddonfield?

>
LAURA

>No. Up north, closer to Chicago. They think it was that Michael Myers guy.

>Andrea turns a corner and the strange car still follows.

>ANDREA
Name doesn't ring a bell.

>
LAURA

>He killed a bunch of people like twenty years ago on Halloween.

>ANDREA
Cool, we should have a party to commemorate it or something.

>
LAURA

>A party to commemorate murders? That's sick.

>The car stops at the black gate. Laura searches through her bag for her key card to get in.

>ANDREA
Well they do it in horror movies all the time.

>
LAURA

>(digging through the bag)
And look what happens. A killer shows up and butchers everybody...Shit, I can't find my gate card. Do you still have the one I gave you?

>
Andrea turns around and starts digging through her backseat for the spare key card. Laura glances out her window and sees the same man watching them from the refuge of the trees.

>
LAURA

>Hey, Andrea...

>Her eyes are fixed on The Shape, who is staring back at her.

>LAURA
Andrea, look at this guy...

>
She turns and looks to see what is taking Andrea so long. Andrea

comes back up to the front seat with the key card in her hand.

>
ANDREA

>(looking past Laura)
What guy?

>
Laura looks back at the trees.

>
LAURA

>He's gone.

>ANDREA
You're seeing shit.

>
Laura stares at the wooded area as Andrea pulls up to the gate and swipes the key card through a machine. The heavy gate opens and Andrea speeds into the development. The Shape steps out in the road as the gate begins to close.

>
Laura notices her dad's truck at one of the construction sites.

>
LAURA

>Drop me off here.

>ANDREA
Why?

>
LAURA

>My dad's checking out the property. I'll talk to you later.

>ANDREA
Okay, see you later.

>
Laura shuts the door and then leans in through the window.

>
LAURA

>Watch out for the guy by the gate, okay?

>ANDREA
Whatever.

>
She laughs and does a u-turn back to the gate, tires squealing.

>
Laura looks up at the new house going up. Only the frame of the structure is finished, made up of wooden beams and boards.

>
LAURA

>(calling out)
Dad?

>
She walks across the dirt yard and through the front doorway.

>
LAURA

>Dad? Hello?

>An unknown POV stalks Laura from the trees at the edge of the property, breathing heavily. He starts following her as she walks farther into the large house. She looks up, noticing that the house has no roof yet. The sky is cloudy and gray.

>LAURA
(to herself)

>Looks like rain...

>She screams as a door swings open behind her and a figure lunges out at her.

>LAURA
You scared me, Dad.

>
DAVID

>That was the idea. I was measuring the perimeters of the property and I saw you heading into the house. So what are you doing here?

>LAURA
(calming down)

>I saw your truck out front and I thought I'd see what you were doing.

>DAVID
Well, actually, I was just getting ready to leave. I'll take you home in a couple minutes.

>
LAURA

>Okay. I'll wait out front.

>***

>A small bell rings as Lindsey enters a coffee shop on Haddonfield's Main Street. She approaches the teenage girl at the counter, whose

nametag reads COURTNEY.

>COURTNEY
(in an animated voice)
>Hi, can I help you?

>LINDSEY
Um...Can I have a medium cappuccino?
>
COURTNEY
>Sure.

>She turns around and prepares the drink. A hand grabs Lindsey's arm and she turns around, tearing it away.

>LINDSEY
(surprised)
>Joe?! What are you doing here?

>He senses the distressed tone in her voice.

>JOE
You don't want me here?
>
LINDSEY
>I'm just surprised...I thought you had work.

>JOE
I had vacation time.
>
LINDSEY
>Oh.

>Courtney hands Lindsey her drink.

>COURTNEY
That'll be \$4.50.
>
LINDSEY
>\$4.50 for THIS? How can you sleep at night?

>Courtney shrugs as Lindsey slides a five-dollar bill across the counter and leaves the building with Joe.

>COURTNEY
(calling after her)
>Don't you want your change?

>The couple is already out the door.

>JOE
You seem upset. Is everything all right?
>
Lindsey opens her car door, her back turned to Joe.

>
LINDSEY
>Yeah...So, um...what are you doing here?

>JOE
(frowning)
>You really don't want me here.

>Lindsey turns around to face him.

>LINDSEY
You're being paranoid.
>
JOE
>Am I? So you wouldn't mind if I tagged along?

>LINDSEY
(hesitantly)
>No. You can come with me to the city hall. It's where they keep all the town's records.

>JOE
I'll follow you in my car.
>

>
Tall bookshelves of old newspapers and books cover the damp city hall basement. Lindsey sits at a small table near the staircase flipping through some news articles from 1978. She stops at one page. Some of the titles read: HALLOWEEN MURDERS, SERIAL KILLER MASSACRES SMALL TOWN, and TEENS FOUND DEAD ON HALLOWEEN.
>
JOE
>Is that it?

>Lindsey glances up at him across the table.

>LINDSEY
Yeah...
>
She notices an old picture of her and Tommy Doyle taken shortly after the murders. She had been hysterical that night. Lindsey quickly turns the page so Joe won't see the picture.
>
JOE
>So why are you so interested in all this, Lindsey?

>LINDSEY
Huh?

>
JOE
>You've never gone this far for any other story...I just wanted to know why.

>LINDSEY
No reason.
>
JOE
>Yes there is...

>He reaches across the table and puts his hand over hers. It's trembling.

>JOE
...and I think I know why.
>
Lindsey slams the book shut and picks it up, standing. She holds the book close to her, as if she is protecting it.
>
LINDSEY
>(annoyed)
So tell me. Tell me what the hidden meaning of all this shit is if I'm not doing it for work.
>
JOE
>You're connected to all this somehow. To this town...or the murders...Why can't you just tell me so I don't have to go digging around for the answers?

>LINDSEY
There's nothing to tell!
>
She notices a young man standing at the foot of the stairs, watching them. He approaches them shyly.
>
LINDSEY
>I'm sorry. I didn't know anybody else was down here.

>MAN
(quietly)
>Oh, I work here. John told me there were some folks down here...so I came down to see if you needed any help.

>LINDSEY
No, thanks...We're fine...
>
She looks at his nametag.
>
LINDSEY
>...Tom...Tommy Doyle?

>TOM
Yeah, that's me. How'd you know my last name? It's not on the tag.
>
Lindsey glances at Joe, who is eying her suspiciously.

>
LINDSEY
>I...um...excuse me.

>She walks past him and rushes up the stairs. Lindsey reaches the main hall and breaks into a run for the doors. She can feel tears welling up in her eyes.

>Joe is chasing after her.

>JOE
Lindsey! Where are you going?
>
She ignores him and storms through the doors into a heavy downpour.
>
JOE
>Lindsey! Wait!

>He catches up to her on the stone steps and grabs her arm, spinning her around.

>LINDSEY
Let me go!
>
JOE
>Where are you going?

>Lindsey avoids eye contact with him. She pushes her matted soaked hair out of her face.

>JOE
You knew that guy in there. Who was he?
>
LINDSEY
>I...I don't know.

>JOE
You're lying-
>
Lindsey erupts into a fiery rage, tearing her arm out of his grasp.
>
LINDSEY

>You're right! I lived here when Myers went on the killing spree! I was there when it happened! I was right there!

>JOE
So why are you coming back?

>
Lindsey shakes her head miserably.

>
LINDSEY

>I don't know anymore...All I know is that that bastard took my life away from me. I was so young...That mask struck some kind of fear in me...I couldn't sleep for a long time after that night without waking up screaming. I was convinced that he would find me...and that he would find Tommy and Laurie...and kill us for escaping from him. But I don't want that to happen...I want revenge for what he did that night...to all those people...I can't believe I was so traumatized by it. I only saw him for a second...but I knew what his intentions were...

>JOE
Don't you think you should try to forget about it? It's been twenty-two years-

>
LINDSEY

>Don't try to tell me what's good for me. You weren't there.

>The book of newspaper clipping slips from her hands and hits the wet concrete stairs. As it hits, it opens up to the page with her picture in it. The rain starts to blur the ink and some of the clippings are blown away by the wind. Lindsey immediately gets down on her knees and tries to salvage anything she can.

>Joe pulls her back up.

>JOE
Look at you. You don't know what's going on anymore. All you know is that you have some sick fixation on this killer!

>
Lindsey closes her eyes, knowing that everything he is saying is true. She turns around and starts to walk toward her car.

>
LINDSEY

>You don't know what you're talking about. Do yourself a favor and go home.

>JOE
Well I won't be there when you get back. I'm sick of this shit.

>
Lindsey pauses for a moment before stepping into her car. She seems to cringe at his words. Then she gets into the car and speeds down the road. Joe stands in the rain, watching the pathetic young woman who he no longer recognizes drive off, intent on getting her revenge on Michael Myers.

>

>
Laura's dad drives her home along one of the winding roads of The Hollow. The large brick mansion of the development are completely encased in the rich green foliage.

>
DAVID

>The rain will set us back at least a week on the Miller project. I'll probably get called in to the office tonight. Will's taking you out to dinner, right?

>LAURA
Not anymore. He had to work.

>
DAVID

>Oh, then maybe you can help Sean out. Mrs. Olsen's bugging him about babysitting tonight. But Sean says he can't stand that kid of hers. Maybe you can do it for him?

>LAURA
Sure. I'll call Andrea and see if she wants to help out.

>

>
Laura and Sean watch TV while their dad talks on the phone in the kitchen behind them.

>
DAVID

>(in phone)
Sure, Bob. I'll be there in a few minutes.
>
He sighs, handing the portable phone to Laura.
>
SEAN
>You gotta go to work?

>David nods as he puts his jacket on.

>DAVID
I'll probably be home late so I'll leave money for pizza on the kitchen table.
>
SEAN
>Thanks, Dad.

>DAVID
Lock the door after I leave.
>
SEAN
>Why?

>DAVID
There were some murders last night near here. And then Mr. Collins said he saw some guy walking around by the gate. So be careful, all right?
>
SEAN
>Sure thing, Dad.

>David looks at Laura, who is enveloped in the TV show.

>DAVID
You too, Laura.
>
She nods and waves without looking up.
>
Sean follows David to the front door and locks it after him. He goes back to find Laura dialing the phone.
>
SEAN
>Who are you calling?

>LAURA
Andrea. She's helping me babysit.
>

>
Andrea flips through a magazine while the storm rages outside her window. A bolt of lightening illuminates The Shape's white mask. He's staring in at her.
>
The phone rings and Andrea scoops it up off the wall.

>
ANDREA
>Hello?

>LAURA
Hey, I'm babysitting tonight for the Olsens. You wanna help?
>
ANDREA
>(groans)
I hate that little bastard of theirs...But, I'm bored over here so I guess I'll help out.
>
LAURA
>Okay, use the key card I gave you to get in. Could you get a pumpkin too?

>ANDREA
Why?
>
LAURA
>Something for the kid to do.

>ANDREA
Okay. See you later.
>
She hangs the phone up and grabs her coat and purse off the couch. Another bolt of lightening brightens the window. The Shape is no longer there.
>

>
The grocery store parking lot is virtually empty as Andrea's car pulls into it. There are only two other vehicles there. The rain has stopped.
>
Andrea enters the store. Ryan is standing at one of the checkout counters.
>
RYAN
>Hey, what are you doing here?

>ANDREA
I need a pumpkin.
>
RYAN
>They're in the back. I can get one for you.

>ANDREA
No thanks. I'll get it.

>
RYAN

>(calling after her)
Hurry up! It's almost closing time!

>
Andrea heads down an aisle toward the back of the store. She finds the remainder of the pumpkin supply in a corner. As she picks up a misshaped one, the lights flicker and go out. Andrea turns around with the pumpkin and runs right into somebody. She gasps and stumbles back, dropping her purse and all of its contents. They spill out all over the tile floor.

>
Will emerges from the shadows with Meredith. Andrea breathes a sigh of relief.

>
ANDREA

>Hi, guys. What are you doing here?

>WILL
We thought we'd stop by here for something to eat before we head to the shop.

>
He kneels down and helps Andrea pick up her things off the floor.

>
ANDREA

>Oh, I'm helping Laura babysit tonight.

>WILL
Tell her I'll make it up to her.

>
ANDREA

>All right. See you later.

>She walks back toward the checkout with the pumpkin.

>WILL
We should get back to the garage before the boss gets upset.

>
MEREDITH

>All right.

>They start to walk toward the front of the grocery store, but Meredith stops. She notices something on the floor and picks it up. It's the key card to The Hollow.

>WILL
What's that?

>
Meredith hands him the card.

>
WILL

>Looks like the card to Laura's house. Andrea must have dropped it. Lets go give it to her.

>They follow Andrea's path to the checkout, but she is gone already.

>RYAN
Something wrong, guys?

>
WILL

>Andrea just dropped this. She probably has a spare one anyway.

>MEREDITH
Why did the lights go out?

>
RYAN

>Store's closing a little early because it's Halloween.

>***

>Andrea reaches across the seat for her pager as her car speeds down the highway. She doesn't notice a roadblock up ahead on the road. Andrea glances up and sees the sign. She slams on the brakes to prevent from hitting it. She flies forward and hits her head on the steering wheel as the car comes to a stop just a few feet from the roadblock.

>ANDREA
Fuck...

>
She slowly sits up and feels her forehead. The tips of her fingers have blood on them. Andrea examines the wound in her rearview mirror. She sees a white mask rise from the backseat. Andrea gasps and spins around in her seat. She screams as a knife comes down across her arm.

>
Andrea punches The Shape in the face. He falls back on the seat, dropping the bloody knife. Andrea struggles to open her door, panic rising in her throat. She sees The Shape recovering in her mirror. He quickly grabs her throat with two dirty scarred hands and starts to strangle her.

>
Andrea feels around the seat for something to use against him. She can feel him drain the life from her, causing her to panic even more.

>
The tips of her fingers come across the pumpkin on the passenger seat. Andrea struggles to reach it, seeing the knife being raised in the corner of her eye. She manages to grasp the pumpkins stem and picks it up. As Andrea turns around and prepares to smash it on her attacker's head, the knife plunges deep into the pumpkin.

>
Andrea attempts to open the door again, but it's stuck. She uses all her strength to kick out the window.

>
In the backseat, The Shape tears the knife out of the orange pumpkin, angry that Andrea prevented him from stabbing her.

>
Andrea crawls out of the broken window as The Shape's shiny blade narrowly misses her leg. She falls out on the pavement, cutting her hands on the broken glass. She stumbles down off the road and into the forest, a shortcut back to the grocery store.

>
The Shape opens the backdoor and follows Andrea into the woods.

>
Andrea breathes heavily as she holds her bleeding arm and searches for the way out of the massive forest. A rough branch smacks her in the face and cuts her.

>
The Shape is closely behind, cutting through the trees that get in his way.

>
Just as Andrea begins to give up hope, a bright streetlight shines through the trees. Andrea staggers out of the forest and breaks into a run for the grocery store, which is looming ahead. She can see Ryan inside locking up.

>
ANDREA

>Ryan!!

>She looks back to see The Shape walking after her with determination to kill. Andrea finally reaches the door and starts pounding on the glass fiercely.

>ANDREA
Ryan! OPEN THE FUCKING DOOR!!

>
Inside the store, Ryan turns around to see his fear-stricken girlfriend pounding on the door. He reaches for the keys in his pocket and heads toward her.

>
ANDREA

>Hurry up!! He's coming!!

>Ryan unlocks the door as The Shape is seconds away. Andrea runs inside and Ryan relocks the door. He looks outside, but there's nothing there.

>RYAN
What's going on, Andrea?

>
ANDREA

>(breathing heavily)
Some guy...in a mask...He tried to kill me...

>
RYAN

>I'll call the cops.

>He notices the blood trickling down her arm.

>RYAN
Are you okay?

>
ANDREA

>I'm fine. Just call the goddamn police.

>She looks out the window again to make sure The Shape is really gone.

>RYAN
You call. I'll get something to treat your arm.

>
Andrea nods and stumbles toward the phone as Ryan disappears down an aisle. She picks up the phone and dials 911.

>
Ryan searches a shelf for a bandage. The Shape walks across the aisle behind him. Ryan looks to his side. He cautiously walks down the aisle. He reaches the end, but nobody is there. As he turns back, something catches his eye.

>
One of the windows is shattered, jagged pieces of glass sticking up in the frame. Ryan runs toward it to get a closer look. He picks up one of the broken pieces on the floor and holds it in his hand.

>
RYAN

>Shit...he's in here...

>The Shape appears from an aisle behind Ryan and violently shoves him into the broken window. Ryan coughs up blood as his body lands on the shards sticking up in the frame. His body goes limp and The Shape walks away.

>Andrea looks up from the telephone.

>ANDREA
Ryan?

>
There's no answer.

>
ANDREA

>Ryan, there's no dial tone.

>He still doesn't answer. Andrea backs up toward the entranceexit doors.

>
ANDREA

>Come on, Ryan. Answer me.

>She waits a few more seconds.

>ANDREA
Shit...

>
She spins around and dashes for the doors. One of the ceiling panels suddenly crashes down on the tile floor and The Shape lowers himself down from it. Andrea falls back, screaming. She quickly gets up and runs for the door, forgetting that Ryan relocked it.

>
ANDREA

>No!!

>The Shape makes his way toward her.

>Andrea picks up a newspaper stand next to the door and dumps out all the papers on the floor. She rams the stand into the window, shattering it. As she starts to climb through the broken door, The Shape grabs her by the hair and thrusts the blade through the back of her skull.

>***

>Lindsey drives down a residential road of Haddonfield. She notices a police car parked outside of a large black iron gate and pulls up to it. A policeman is sitting inside on the radio.

>LINDSEY
Excuse me, did something happen here?

>
The cop glances over at her as he sets his radio down.

>
COP

>No need to be alarmed, ma'am. Somebody reported seeing an unauthorized man in The Hollow...

>He points at the gate. Lindsey notices the stone sign with THE HOLLOW printed on it.

>COP
...But we checked it out and everything looked normal.

>
LINDSEY

>Okay. Thank you.

>She watches as the policeman drives down the road, away from The

Hollow.

>***

>The Shape opens the door of Andrea's car, which is still parked on the highway. He grabs her purse and dumps the contents out on the road. The key card isn't there. As he starts to leave, he hears something beeping. It's coming from somewhere in the car. The floor. The Shape reaches down and retrieves Andrea's beeper. A message is being displayed across the screen: DROPPED YOUR KEY CARD IN THE STORE, PICK IT UP AT CAR SHOP.

>The Shape drops the pager on the road and smashes it under his foot.

>***

>The car shop's damp garage is completely enveloped in darkness. An old rusted truck sits in the middle of it with the hood opened up.

>A small amount of light from the moon is shed on it as Will opens the door. He flips the light switch, but nothing happens. Meredith enters the garage behind him.

>MEREDITH
Something wrong?

>
WILL

>No power. I'll go check the fuse box. Be right back.

>Meredith watches him go and then approaches the truck.

>Will heads down to the basement of the car shop. A few useless bent up vehicles are there. Will finds the gray fuse box on the wall next to the stairway and opens it. He flips a switch that has the word GARAGE printed next to it and closes the box.

>He heads back upstairs and back into the garage, which is still dark.

>WILL
Meredith? You still in here?

>
He flips on the light switch and nearly keels over as he turns around. Meredith's bloody mauled body is draped across the hood and windshield of the truck. Her dark red blood oozes off the edges and splatters on the cracked cement floor.

>
Will staggers across the garage to the worktable where the telephone is. The Shape steps out from behind the truck with a knife in his hand. Will grabs a heavy toolbox on the table and throws it at him.

>
The Shape grimaces slightly with the impact of the box. He falls backward, and the tools spill out all over the floor.

>
As Will grabs the phone and dials for help, The Shape seizes a wrench from the spilled toolbox and walks toward Will. Will turns around just in time to have the wrench plowed through his abdomen, impaling him. The key card falls from Will's pocket as he collapses to the floor, dead. The Shape picks it up.

>

>
Laura taps her fingers on the kitchen counter, sighing. Sean glances over at her from the couch.

>
SEAN

>Aren't you supposed to go over there now?

>LAURA
Yeah. I'm waiting for Andrea to get her ass over here.

>
She looks at her watch.

>
LAURA

>Screw it. I'm going over now. Tell her to come when she gets here, okay?

>SEAN
Okay.

>
Laura leaves the house.

>

>
Lindsey's eyelids slowly open. She slowly sits up in her car, realizing that she fell asleep. As her eyes adjust to the darkness,

she sees a figure walking through the gate.

>
LINDSEY

>Who the hell...

>Her heart rises in her throat as she realizes who it is. Michael Myers. Lindsey opens the glove compartment and takes out her hidden handgun. She quietly opens the car door and steps out.

>The gate starts closing as Lindsey gets out. She quickly runs toward the gate and aims the gun at The Shape's fading figure as he walks up the road. She can't get a clear shot of him.

>LINDSEY
Fuck!

>
She looks around the entrance, trying to find a way inside The Hollow.

>

>
The Shape's POV moves up the driveway of the Stokely house. The porch light is on, but the rest of the house is dark.

>
In the living room, Sean is watching a horror movie on TV. The telephone rings and bounds off his seat to get it. He picks it up off the wall.

>
SEAN

>Hello?

>LAURA
(impatiently)

>Is Andrea there yet?

>SEAN
No.

>
He looks out the window at the lifeless street. Andrea's car is illuminated under the bright glow of the streetlight. The Shape steps out from a corner behind Sean.

>
SEAN

>Her car's out front though.

>LAURA
Well where the hell is she?

>
SEAN

>I don't know.

>LAURA
Maybe she couldn't remember what house it was. If she rings the doorbell, tell her it's the one right across the street.

>
SEAN

>Right across the street, will do...

>He notices that the backdoor is open and frowns. As he takes a small step toward it, The Shape grabs the telephone cord and wraps it around his neck. Sean begins choking and drops the receiver at his side. It sways in the air.

>LAURA
(from the phone)

>Well could you go find out where she is? I'm trying to get this kid to sleep.

>The Shape continues to viciously strangle Sean, whose twisted face is turning ghostly.

>LAURA
Sean? Jesus Christ...Are you listening to me?

>
Sean tries desperately to grab a hold of the receiver, but can't reach it. The Shape gives one final tug and Sean's head drops forward, defeated.

>
The Shape picks up the phone and listens to Laura's voice.

>
LAURA

>Sean? Come on, don't fuck around anymore-

>The Shape hangs the phone up on the wall.

>***

>Down at the gate, Lindsey tries frantically to get inside The Hollow. She begins to climb over it, despite the deadly spikes on the top of it.

>***

>Laura peers out one of the front windows at the deserted street. Andrea's car is sitting right in front of her own house, but Andrea

isn't there. Laura hesitantly walks outside toward the ominous-looking car.

>LAURA
Andrea? You out here?

>
She opens the driver side door and checks inside. There's nobody there. Laura slams the door shut. She walks around the backside of the car and looks up at her huge dark house looming over her.

>
Laura notices some kind of liquid dripping down from the trunk. She puts both her hands on it and pulls it open.

>
A horrified expression crosses her face. Andrea's bloodied corpse is stuffed inside, a monstrous gash in her head.

>
Laura slams the door down and backs away, feeling dazed. She runs toward her house, looking back to see if anybody is following her.

>
LAURA

>Sean!

>She starts to sob as she reaches the front door and pushes it open. The foyer appears dark and foreboding.

>LAURA
(in a lower voice)

>Sean?

>She walks down the hallway, coming across the phone and it's stretched cord on the floor.

>LAURA
Oh shit...

>
A shadow moves over her backside and she spins around.

>
LAURA

>Will?

>Her eyes slowly move down to where a wrench is protruding his stomach. His bloody entrails are strewn on it.

>LAURA
Oh my God...

>
Will's body falls forward right on her and The Shape emerges in his place. Laura tries to remove her boyfriend's body from her, but he is too heavy. She watches in absolute horror as The Shape kneels down next to them and prepares to drive the wrench through her body.

>
Laura swings her free leg and trips him. She manages to push Will's body off of her and crawls into the kitchen, leaving a trail of his blood across the floor. She tears open the knife drawer.

>
LAURA

>No!!

>It is completely empty. Laura sees The Shape's shadow on the wall, coming after her. She runs up the stairs to the dark second floor. Laura suddenly lurches forward, tripping over something on the ground. She looks back and screams. It's Ryan's mutilated body. His cold brown eyes stare blankly at her.

>As Laura stands, the attic door on the ceiling swings open and Meredith's body hangs in front of her, upside down. Laura shrieks again and pushes past the body into the bathroom. She quickly locks the door securely behind her.

>Laura runs the water and splashes it in her face, feeling nauseous. She slowly turns and looks in the bathtub. Sean's carcass is stuffed into it, his neck swollen and bruised.

>LAURA
Oh God!

>
She screams as a large dagger penetrates through the bathroom door behind her, narrowly missing her head.

>
The Shape rips it out and pierces the door again, tearing away a piece of it. He looks inside at Laura. His POV blurs and her image changes to Laurie Strode.

>
Laura grabs a flowerpot off the counter and smashes it over The

Shape's head. She opens the door and runs past him into her father's office. A large fire is roaring in the fireplace. Laura hides under the desk and listens as The Shape enters the room. For a second he seems to be inches away, but his footsteps fade away. Laura slowly raises her head above the desk. She screams as The Shape swipes the knife at her from the opposite side of the desk. He lunges across it at her and she ducks.

>
As Laura tries to flee, The Shape grabs her around the waist and throws her through the glass doors out to the balcony. Laura slowly stands, cutting herself on the jagged shards of broken glass. The Shape grabs her by the throat and prepares to cut her.

>
Three deafening gunshots ring out and The Shape loosens his grip on Laura, dropping her. She looks up to see a woman in the doorway, lowering her gun to her side. It's Lindsey.

>
LINDSEY

>Are you all right?

>She walks across the room to help Laura up.

>LAURA
I'll be fine. Is that-

>
LINDSEY

>Michael Myers?

>Laura nods.

>LINDSEY
Yeah.

>
She looks down at the motionless body in front of them.

>
LAURA

>Why did he come after me?

>LINDSEY
I don't know...

>
They both scream in unison as The Shape sits up and knocks the handgun out of Lindsey's grasp. He grabs Laura by the throat again and heaves her back out to the balcony.

>
Laura screams as she falls over the railing. Before plummeting to the yard below, she grasps the edge of the balcony and dangles in the air.

>
In the office, The Shape stalks Lindsey. She grabs a letter opener off the desk and runs it into his neck. He stabs her in the chest and she falls back toward the fireplace.

>
Outside, Laura cautiously crawls back over the railing.

>
Lindsey grabs a partially burning log from the fire and slams it into The Shape's stomach. As he stumbles backward, Laura hits him with the end of a lamp. He turns around and slashes her across the stomach.

>
The Shape returns to finish Lindsey off. As he prepares to stab her, Joe appears out of nowhere and tackles him to the ground. He is easily pushed off by his brute strength, but Lindsey is given time to recover.

>
The Shape grabs Joe by the shoulders and rams him into a moose head on the wall, killing him instantly.

>
The Shape turns around and is instantly met with a bullet from Lindsey's gun. He staggers back into the hungry red flames of the hearth. Lindsey watches as his mask begins to melt and turn black. He suddenly leaps out of the fireplace and charges at Lindsey. She shoots him again at point blank range and his body flies back into the fire.

>
Lindsey drops to her knees, watching him burn. She gasps as a hand lands on her shoulder. It's just Laura.

>
LINDSEY

>I thought you were dead...

>She notices Joe's body hanging on the wall and quickly runs to him. A river of blood is trickling down the side of his mouth. Lindsey

closes her eyes, scarred by the painful expression on his face.

>Laura approaches her from behind.

>LAURA
(softly)

>He saved us. Michael would have killed us both if he didn't come.

>A tear rolls down Lindsey's cheek.

>LINDSEY
He didn't deserve this...I did...

>
She turns around to face Laura as police sirens grow louder.

>
LINDSEY

>He was right. I should have forgotten all of this. Michael didn't want me. He wanted you...

>LAURA
Why would he want me?

>
Lindsey shrugs slightly.

>
LINDSEY

>He tried to kill his sister twenty-two years ago. Maybe he came back to finish-

>LAURA
But I'm not his sister.

>
Lindsey studies her face.

>
LINDSEY

>You share a resemblance to her...And you never know what the hell was going on in his head.

>They both turn and stare at The Shape's burning body in the fireplace. We pan in closer to it. The mask is almost completely melted across his face.

>The Shape can't return for another night of haunting...or can he? You have to question it as his eyelid flashes open and his foggy black eye stares blankly ahead.

>THE END

End
file.